

sagacity, and which enable science to rise to its grand generalizations, also gratify the taste, and enable poetry to sing some of its loftiest strains. Hence it is that the useful, through the power of association, ministers to the love of the beautiful. The symmetry that is found to be so beneficial, comes at last to be loved for its own sake as associated with the benefits that flow from it. All harmonies come to be pleasant to the mind as connected with the idea of order, and the blessings which order diffuses.* Not that we are thereby, as some imagine, enabled to rid ourselves of an intuitive principle of taste altogether. For even though we should be driven to acknowledge, (which we do not acknowledge,) that there is nothing in the love of the beautiful but the influence of association, we would, in the very susceptibility of such associations, and of a pleasure derived from them, discover a natural principle, of which the praise belongs to God, who hath so constituted us. And whatever be our theory of beauty, we may discern in the prevailing harmonies so suited to our thirst for knowledge, so adapted to our taste for the beautiful, a proof of the beneficence of God, who hath formed the world without to awaken echoes in the soul within; and to promote at one and the same time the enlargement of the experience, the quickening of the understanding, and the refinement of the feelings. Let us now collect into one system the adaptations which we

* There is surely more than one kind of beauty. There is a physical beauty, as in music, harmonious colours, and probably, also certain forms. There is a moral beauty in certain mental qualities. Between these, there is an intellectual beauty. All these agree in raising feelings, which, with not a few differences, do so far resemble each other. Confining our attention to intellectual beauty, it seems clear to us that there is a feeling of beauty excited by the spontaneous, unconscious, or rather unreflective observation of a series of relations. Hence the pleasure which the mind feels in rhyme and rhythm, in balancings, correspondences, parallelisms, in alliteration, antithesis, contrasts. Hence, too, the delight experienced by the

mind in contemplating the obvious relation* of whole and parts, of means and end, of form, number, property, which everywhere present themselves in nature. We believe that the feeling raised becomes more intense according to the number and variety of the relations observed, provided always, that they are so obvious that they can be noticed spontaneously, and without any such intellectual straining as may interfere with the emotion. There is a special beauty in unity with variety—as seen in the curve lines, and compensatory though not uniform balancings of nature, and also in the varied agents at work around us, conspiring to promote one end. So far, then, as intellectual beauty is concerned, there is truth in the theory of Augustus, that beauty consists in order and design, and in that of Hutcheson and Cousin, that it consists in unity with variety, and in that of Diderot, that it consists in relations.